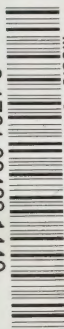



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GULNARE

OR

The Crusader's Ransom

Dramatic Cantata

in

TWO PARTS

FOR

Solo Voices, Chorus and Orchestra

Words by

MRS. EDGAR ARVVIS.

MUSIC BY

FRANCESCO D'AURIA.

Vocal and Piano Score

Price \$ 1.00 net.

TORONTO
I. SUCKLING & SONS.

107 YONGE STREET.

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Orchestral Parts can be had from the Publishers.

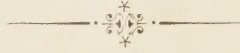
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Gulnare

or

The Crusader's Ransom.

Dramatic Cantata.



CHARACTERS.

Gulnare *Soprano.*

Crusader *Tenor.*

Selin *Baritone or Bass.*

Chorus of Crusaders, Sailors and Arabs.



Argument.

The story of the Cantata is founded upon the events of the fifth Crusade which was led by Godfrey de Bouillon, Hugh the Great, Count Robert of Flanders, Bohemond, and others.

During this, the only succesful Crusade among so many, the vicissitudes of the Crusaders were great, and the loss of life enormous; but at length victory crowned their efforts, and the Mohammedans were utterly defeated. To quote from history: "It was a bright summer morning in the year 1099, that 40,000 Crusaders, the miserable remnant of that vast army which two years before laid siege to Nice, obtained their first glimpse of Jerusalem. The emotion was intense, the scene sublime. On the 15th July after a siege of a little more than five weeks, the grand object of the expedition was realized: Jerusalem was delivered from the hands of the Infidel."

The Cantata opens with a chorus of Crusaders about to embark on their voyage to the Holy Land. "Deus vult"! was the battle ery with which they cheered each other on to victory or death.

After the chorus, follows a tenor solo in which our hero, the Crusader, in-

votes the winds and waves to be favorable to their cause; but, a storm arising, Crusaders and Sailors sing a chorus of prayer, which is turned into thanksgiving as a calm succeeds the storm.

In Part 2^d, the scene is laid in Palestine, where, after an engagement, the Crusader is taken prisoner by Selin, a young Saracen chief, whose love for Gulnare has met with no return.

Wandering among the lilies at the river's margin, Gulnare sings a Mauresque song in which she relates her scornful rejection of the Saracen lover, and the episode of the wounded knight being brought to her father's tent, and given over to her tender nursing; also of her conversion to Christianity by the Crusader, who unconsciously has won her affection.

The hour of prayer, announced by the Muezzin from his tower, warns her that it is time for her to return to her charge.

An Arab chorus of prayer follows, as the sun sinks below the horizon, after which, according to custom they dance the Sarabande, a slow dance in $\frac{3}{4}$ time, of Moorish origin.

Gulnare, shunning alike prayer and dance, returns to her father's tent, and lulls the wounded prisoner to sleep, by singing a Berceuse.

Upon his awaking, they sing a duet in which he tells her of his gratitude for the gentle nursing which had saved his life, and she, repressing her own sentiments, bids him give the praise to Allah, while wishing for him, heaven's best gifts: health, happiness, and love. Selin enters the tent, and, mad with jealousy, rushes at the Crusader to stab him, but Gulnare, strong with the strength of her woman's heart, throws herself upon the sword.

Selin sees that she is dying, and implores her for but one word of forgiveness. The Crusader, also, beseeches her to speak, and at the sound of his voice, sweeter to her ears than the voice of Israfil whose "heart-strings" (we are told) "are a lute, and whose voice is the sweetest of any, in all God's creatures" she sings a "song of love and death," where upon, Selin, delirious with despair, curses his hand and sword; and Gulnare, in token of forgiveness, bids him bury her among the lilies in the spot where last they met; and dies.

A chorus follows, in which the music is descriptive of her pure soul being borne upwards, on the wings of angels.

Selin sets the Crusader free, his ransom having been paid by Gulnare's supreme self-sacrifice.

The Cantata closes with a Grand Triumphal March of the Crusaders into Jerusalem.

PRELUDIO.

Andante. (♩ = 66.)

Piano.

Timp.
Basses.

ppp *pp* *p* *ff* Brass.

Fl.
Ob.
Cl.

pp *ff* Brass.

Fag.

pp *p* Brass.

Fl.
Ob.
Cl.

pp *ff* Horns. Tutti. *fff*

Un poco meno mosso. (♩ = 76.)

Viol.

ppp

Cello.

Tromb.

Cello.

Tromb.

Ob.

Fag.
Horn.

ppp

Tromb.

Più mosso. (♩ = 69.)

Viol.
 Cello. *ppp*
 Bass. *pp*
 Fag. Cl.
 Ob. Cl.
 Viol.
 Cl.
 Cl.
 Ob.
 Fl. Ob.
 Fag.
 Cl.
 Timp.
 Cl.
 Horns. *sempre pp*
 String. *pppp*

Più lento.

Nº 1.

CRUSADERS CHORUS.

Marziale poco sostenuto. (♩=80)

Piano.

Cl. Fag.

p String.

mf

Trombe.

Tutti.

ff

Tromb.

p

mf

ff

String.

tr

Clar.

Horns.

tr

Marziale.
cresc. *rit.*

Marziale.
A SOPRANO.

ff De - us vult! our bat-tle cry with the *p*

ALTO.

ff **TENOR.**

De - us vult! our bat-tle cry with the *p*

BASS.

Marziale.

ff *Brass.* *p*

ff red cross on each breast Forth we go to dare or die,

ff red cross on each breast Forth we go to dare or die,

ff *Brass.*

And to God we leave the rest with His help, from moslem hordes

And to God we leave the rest with His help, from moslem hordes

We must wrest the Holy shrine,

We must wrest the Holy shrine,

Shout-ing back the sa - cred words Shout-ing back the sa-cred words,

Shout-ing back the sa - cred words Shout-ing back the sa-cred words,

Brass.

Strings.

Brass.

Timp.

f *p* *B* *f* *p* *p* *pp*

where their sabres thickest shine, thickest shine.

f *rit.* *ff*

where their sabres thickest shine, thickest shine.

f *rit.* *ff*

Poco meno.
dolce.

Horns.
Fag.

p

Crusader
con energia.

Ev - 'ry stroke will be a pray - er ev - 'ry In - fi-del who

Cello.

p

dies Is a step up-on the stair That shall

Clar. Fag.

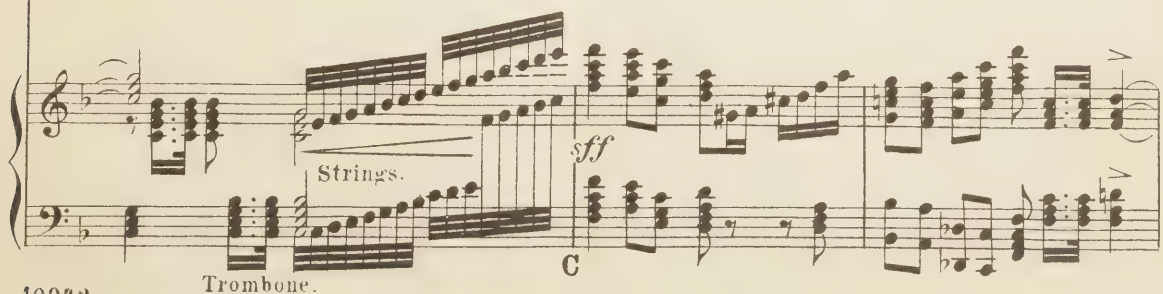
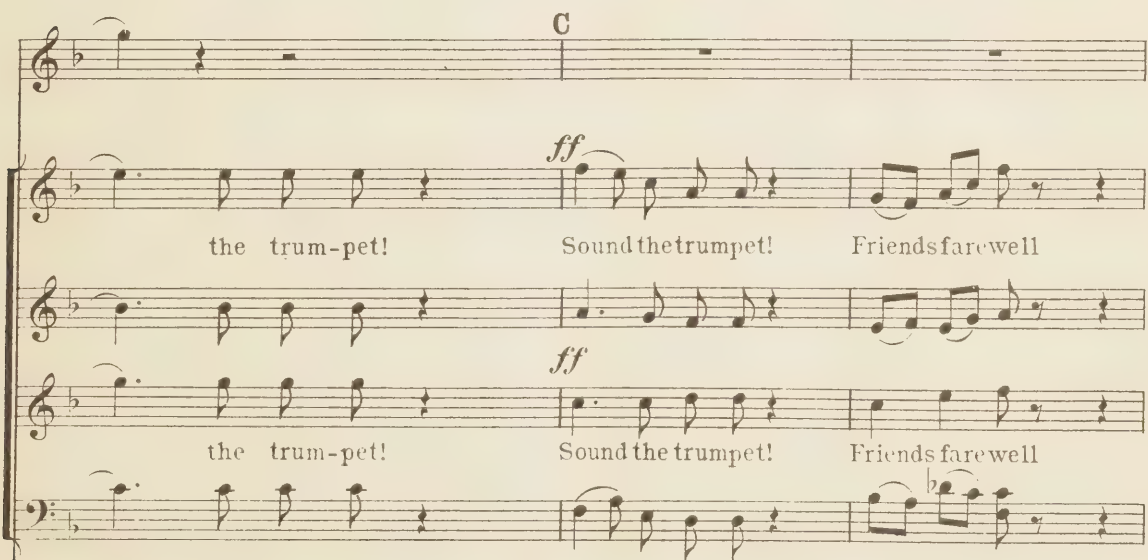


Chorus.
SOPRANO. *ff*

ALTO. *ff* Sounds

TENOR. *ff*

BASS. *ff* Sounds



p Part-ing kiss leaves sweetest pain — *ff* Hands we clasp

p Part-ing kiss leaves sweetest pain — *ff* Hands we clasp

p *ff*

f Oh! — who can tell when these hands shall touch a-gain

f Oh! — who can tell when these hands shall touch a-gain

f

Crusader.

ours what e'er —

p rust-ed swords but hon - or — bright —

p rust-ed swords but hon - or — bright —

p

the is - sue be. — *pp*

Right is — might each trust - y knight. —

pp

Right is — might each trust - y knight. —

pp

pp

tr

Crusader.

Faith - ful — un - to death — will — be. —

p

tr

mf

cresc.

D Crusader.

Rust - ed swords but hon - or - bright ours - what e'er - the

ff *mf*

Rust - ed swords but hon - or - bright ours - what e'er - the

ff *mf*

Rust - ed swords but hon - or - bright ours - what e'er - the

ff *mf*

ff *mf*

D

is - sue be. — Right is might, each trust - y — knight —

ff *mf*

is - sue be. — Right — is might, each trust - y — knight —

ff *mf*

is - sue be. — Right is, might, each trust - y knight

ff *mf*

ff *mf*

ff *mf* **E**

Faith - ful - un - to - death will be. Death or vic - to - ry who

ff *mf*

Faith - ful - un - to - death will be. Death or vic - to - ry who

ff *mf*

Faith - ful - un - to - death will be.

ff *mf* **E**

knows? Fair - est maidens! wreathe our brows

knows? Fair - est maidens! wreathe our brows

But one see'th the re - sult. Dead or liv - ing, De - us

ff

Dead or liv - ing

vult!

Fl. Ob.

ff L. H.
Cl. Fag.*ff*

De - us vult!

ff

De - us vult!

ff

De - us vult!

*ff**ff* Brass.

BARCAROLLA.

No. 2.

Andante mosso. $\text{♩} = 76$.

Crusader.

leggiero.

Piano.

f Fag.*p**p con spirito.*

Ae - o - lus — fills our flow - ing our flow - ing —
 The bo - som — of the deep of the deep must —

sails, And wafts us far - ther from the shore — from the —
 be, Our cra - dle yet — for days to come for days to —

Clar.

Fag.

A
 shore.
 come.

Blow soft and fair —
 The winds that sigh —

O - gen - tle
 So plaintive.

gales, _____ Till home and friends we see once
ly _____ Our lul - la - by _____ and this our
Clar.

p *legg.*

more, _____ we see once more, we see _____ once more, _____
home, _____ and this our home, and this _____ our home, _____

rit. *a tempo.*

Fl. Ob. *p* Cl. *p*

p we see _____ once more. _____
and this _____ our home. _____ Bright

calando. *a tempo.*

p

B Più animato.

on the wave the sunbeams dance the sun - beams dance, While

Wind. *p* *f*

from our ves - sel's prow the spray our ves - sel's prow the

p

spray. *p* A shower of jew - els seems to glance And pave with li - quid

TENOR I. *p* A shower of jew - els seems to glance And pave with li - quid

TENOR II. *p* A shower of jew - els seems to glance And pave with li - quid

BASS I. *p* A shower of jew - els seems to glance And pave with li - quid

BASS II. *p* A shower of jew - els seems to glance And pave with li - quid

con slancio. *rit. poco.* *a tempo.*

pearls, And — pave — with li - quid pearls our way our way. *ff*

pearls, And pave with li - quid pearls our way our way. A

f *rit. poco.* *a tempo.* *ff*

pearls, And pave with li - quid pearls our way our way. A

f *a tempo.* *ff*

f *rit. poco.*

con slancio.

f *ff*

Ah! And pave with

shower of jewel's seems to glance And pave with li- quid pearls, And pave with

ff

shower of jewel's seems to glance And pave with li- quid pearls, And pave with

ff

ff

li- quid pearls our way our way.

ff

li- quid pearls our way our way.

ff

li- quid pearls our way our way.

ff

ff

ff

D. C.

D. C.

No 3.

CHORUS.

Allegro agitato. (♩=80.)

Piano.

The musical score is written for piano and includes a bell part. The tempo is marked 'Allegro agitato. (♩=80.)'. The key signature has two flats (B-flat major or D-flat minor). The time signature is 2/4. The score is divided into five systems. The first system is the piano introduction, marked 'Piano.' and 'pp'. The second system begins with a forte (ff) piano part and a bell part (Bell.) marked 'p'. The third system continues the piano part with 'ff' and the bell part with a decrescendo. The fourth system shows the piano part with 'f' and the bell part with 'p'. The fifth system concludes the piece with the piano part and a final bell sound marked 'Bell.'.

cresc.

ff Bell. *p* *ff* Bell. *p* Bell. *ff*

A *p* SOPRANO.
A wilder gust dark storm clouds

p ALTO.
A wilder gust dark storm clouds

p TENOR.
A wilder gust dark storm clouds

p BASS.
A wilder gust dark storm clouds

fp *ff*

brings, ————— Which hide the

brings, ————— Which hide the

Bell. *p*

sink-ing sun from sight A storm bird

sink-ing sun from sight

sink-ing sun from sight A storm bird

sink-ing sun from sight

f *p*

screams and flaps her wings.

screams and flaps her wings.

ff Bell.

Ye ma - ri - ners? what of the

f what of the

Ye ma - ri - ners? what of the

f what of the

p

night what of the night Ye ma - ri - ners? what of the

night Ye ma - ri - ners? what of the

night?

night?

whist - les the wind the tim - bers

whist - les the wind the tim - bers strain

whist - les the wind the tim - bers strain the

whist - les the wind the tim - bers strain the

strain. whist - les the wind the tim - bers strain

Bell.

B

as if in struggle to be free!

tim - bers strain as if in struggle to be free!

tim - bers strain as if in struggle to be free!

as if in struggle to be free! As if in

As if in strug -

strug - gle to be free!

As if in strug -

strug - gle to be free! Whist - les the wind the timbers strain as if in

strug - gle to be free! Whist - les the wind the timbers strain as if in

strug - gle to be free! Whist - les the wind the timbers strain as if in

Bell.

strug - - gle to be free! in strug - gle to be

strug - - gle to be free! in strug - gle to be

ff *p* *f* *Bell. p*

free! A liv - ing thing in dead - ly pain, Our storm - tossed bark -

Our storm tossed

free! A liv - ing thing in dead - ly pain, Our storm - tossed bark -

Our storm tossed

— seems now — to be — seems now — to be — seems now to —

bark — now to be seems now to be seems now to

— seems now to be — seems now — to be — seems now to

bark — now to be seems now to be seems now to

cresc. *f*

ff *D* *mf*

be seems now seems now to be our storm

ff *mf*

be seems now seems now to be our

ff *mf* *D* σ

tossed bark seems now seems now to be.

storm tossed bark seems now to be.

Our

pp

Our storm tossed bark seems now to.

storm tossed bark seems now seems now to.

Clar.

E Più mosso.

Più mosso.
 be.
 be.
 Più mosso.
 p
 ff
 Bell.
 E

[illegible]

10042

Piano introduction featuring triplets and chords in both hands. The right hand has triplets of eighth notes and chords, while the left hand has triplets of eighth notes and chords. The music is in a key with one flat (B-flat) and a common time signature.

Piano accompaniment for the first system. The right hand has eighth notes and chords, while the left hand has eighth notes and chords. The music is in a key with one flat (B-flat) and a common time signature.

Piano accompaniment for the second system. The right hand has eighth notes and chords, while the left hand has eighth notes and chords. The music is in a key with one flat (B-flat) and a common time signature.

Vocal entry for the first system. The right hand has a vocal line with lyrics "Mi se re". The left hand has a piano accompaniment with eighth notes and chords. The music is in a key with one flat (B-flat) and a common time signature.

Piano accompaniment for the third system. The right hand has eighth notes and chords, while the left hand has eighth notes and chords. The music is in a key with one flat (B-flat) and a common time signature.

Vocal entry for the second system. The right hand has a vocal line with lyrics "re Do mi ne". The left hand has a piano accompaniment with eighth notes and chords. The music is in a key with one flat (B-flat) and a common time signature.

Piano accompaniment for the fourth system. The right hand has eighth notes and chords, while the left hand has eighth notes and chords. The music is in a key with one flat (B-flat) and a common time signature.

CORALE.

Nº 4.

Andante con moto.

ppp

Soprano. O Thou who walk - edst on the sea

Alto. *ppp*

Tenor. O Thou who walk - edst on the sea

Bass. *ppp*

Piano. *ppp* Andante con moto. ($\text{♩} = 80.$)
Fl. Ob. Cl.

pp

And bad'st the an - gry waves "Be still"

pp

And bad'st the an - gry waves "Be still"

pp

pp *p*

A p

Bid us if lost, to come to thee Or save us all if such thy will

p

Bid us if lost, to come to thee Or save us all if such thy will

p

p

pp

Or save us — all if such thy will if — such thy will.

pp

Or save us — all if such thy will if — such thy will.

pp

pp

p

Mi - se - re - re Do - - mi - ne Mi - se - re - re

p

Mi - se - re - re Do - - mi - ne Mi - se - re - re

p

p

B

ff

Do - - mi - ne Mi - se - re - re, mi - se - re - re

ff

Do - - mi - ne Mi - se - re - re, mi - se - re - re

ff

B

Do - mi - ne. *p* Oh! Lord how great thy mercies

Do - mi - ne. *p* Oh! Lord how great thy mer cies

p Oh! Lord how great thy mercies are

p Fag. *Cl.* *Ob.*

how swift to save Lo! at thy

are how slow to wrath how swift to save Lo! at thy

are how slow to wrath how swift to save Lo! at thy word

how slow to wrath how swift to save to

word rise moon and star sink wind and

word rise moon and star Lo! at thy word sink wind and

rise moon and star Lo! at thy word sink wind and

save to save Lo! at thy word sink wind and

pp **C**
 wave Lo! at thy word rise moon and

pp Lo! at thy word rise moon

wave Lo! at thy word rise moon and

pp **C** *pp* Horn. Viol. Fl.

star Lo! at thy word sink

pp Lo! at thy word sink

star *pp* Lo! at thy word sink

wind and wave Ju - bi - la - te

wind *pp* Ju - bi - la - te

wind and wave *pp* Ju - bi - la - te

pp

De - - - o Ju - bi - la - te

De - - - o Ju - bi - la - te

pp

pp

De - - - o Ju - bi - la - te Ju - bi - la - te

De - - - o Ju - bi - la - te Ju - bi - la - te

ff

ff

rinforzando.

con s

ff

*calando.**pp*

De - - - o.

*calando.**pp*

De - - - o.

*calando.**pp**calando.**pp legato.*

Flute

sempre pp

Clar.

Fl. Ob.

Fag.

Clar.

Horns.

ppp

Viol.

*sempre pp**ppp**perdendosi.*

Fl.

Clar.

Part II.
MORESQUE ARIA GULNARE.

No 5.

Andante con moto. (♩ = 112.)

Ob.

Viol. I.

Piano.

p
dolce.
pp
p
dolce
legato.
pp
pp
Viol. Cello.
f
pp rall. molto.
pp

Horns.
Cello.
Viol. I.
Fl. Ob.
Cl. Fag.
Fl. Cl.
A
A

sempre legato.

Cl.

pp Fag.

Timp.

sm. Dr.

Timp.

On - - - ly an Ar - - ab maid - - en
To the Si - - lent flow - - ers

Fathers tent my home Fathers tent my home.
I will breathe a tale I will breathe a tale

With the bul - bus sing - ing
In our tent a wound - ed

Where I will I roam Se - lin
Pris'ner li - eth pale On - ly

p

Un poco più animato.

said he loved me, Brave he is and true But I
I can nurse him Back to health a - gain On-ly

p Viol.

on - ly an - swed I am not for you.
I can soft - en By a touch his pain.

Cello.

rall. Tempo I. Andante con moto. (♩=76)

I am not for you. Gath -
By a touch his pain. With

Cl. Fagg. *pp* Fl. Cl. *pp*
ppp

'ring a - rum lil - ies, By the - riv - er's brim, In
my - soul I lis - ten To the word he saith, For

p

con amore.

p

the sum-mer twi - light I en - countered him "Gul - nare - rose of
the Christian tells me of a pur - er faith Great - er than your

beau - ty "List to me" he said I but threw -
Proph - et! Thus his tale be - gan might - ier in

cresc.

pp *dimin. e rit.*

the lil - ies at him as I fled.
his meekness was the Son of

ff *pp*

1.

2. *Un poco meno mosso.*

man. And my heart hath opened as the Lo - tus flow'r.

String. *pp* Wind.

p

Love di - vine and hu - man Fill it from this hour

Cl. Fl.

p

Hark! Mu - ez zin call - eth all our Tribe to pray — To —

pp String. *f*

— my — wound - ed — war - ior I must haste a - way — a -

p *ff*

way!

ff *p*

pp *ff*

ARABS PRAYER.

No. 6.

Chorus.

Andante mosso. *pp dolciss.*

Soprano. *pp dolciss.* La Ell - ah! Ell - ah-

Alto. La Ell - ah! Ell - ah-

Tenor.

Bass.

Andante mosso. (♩ = 80.)
pp Imitando l'Adarbuka Araba.

Piano.

Big Drum with small stick.

la now sinks the sun to

la now sinks the sun to

sempre dolce e pp

rest Mo - ha-med re - soul All -

rest Mo - ha-med re - soul All -

mf

mf

ah — All - ah! *ff* *mf* The
 Bless - ed a - bove — *p* *mf*
 ah — All - ah! Bless - ed a - bove — *mf* The
 blest! — the blest! *ff* *Ap.* Thou whom the heav - ens
 blest! — the blest! *ff* *p* Thou whom the heav - ens
 hide — Look from thy cloud veiled
 hide — Look from thy cloud veiled

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands. The key signature is three flats (B-flat, E-flat, A-flat). The tempo and dynamics are indicated by markings such as *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), and *Ap.* (Adagio). The lyrics are written below the vocal staves.

throne, *pp* Thy wan-d'ring chil - dren
 throne, *pp*
 guide, *ff* Thine is the pow'r a - lone.
 Thine is the pow'r a - lone. *ff*
 La Ell - ah *pp*
 La Ell *pp*

Fl.
pp
ff
ff
pp
pp

3
 3
 3
 3
 3

ppp

El - la - la!

ppp

ah,

El - la -

*ppp**pp***B***pp*

What

pp

la!

B

is_ our gold but dross?

Wild

as the des-ert we! What is our

gain, but loss? but loss? Good on-ly

from Thee! from Thee! Be to the

comes from Thee! from Thee! Be to the

comes

mf *ff* *p* *C*

war - riors strength; Be to the

war - riors strength; Be to the

The first system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is three flats (B-flat, E-flat, A-flat). The vocal parts have lyrics: "war - riors strength; Be to the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

wom - en pray'r, Un - till we

wom - en pray'r,

The second system of the musical score. It consists of four staves. The vocal parts have lyrics: "wom - en pray'r, Un - till we". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *pp* (pianissimo) in the vocal parts.

come at length Thy count - less

Thy count - less

The third system of the musical score. It consists of four staves. The vocal parts have lyrics: "come at length Thy count - less". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *pp* (pianissimo) in the vocal parts.

joys so share. _____ La El -

ff *p* *D*

lah, _____ El - la - la. _____

ppp sotto voce. *ppp*

La El - lah, _____

p *ppp*

Lento.

El - la - la. *morendo.*

morendo.

ppp sotto voce.

El - la - la.

ppp sotto voce.

Lento.

*a tempo.**p morendo.*

pp

ppp calando



pp
dolcissimo. *legato.*

Fl. *pp* *Ob.* *Cl.* *pp* *p.*

Fl. *pp* *Ob.* *Cl.* *pp* *p.*

Fl. *pp* *Ob.* *Cl.* *pp* *p.*

Fl. *pp* *calando.* *pp* *ppp* *pp* *Horns.* *pp* *ppp*

BERCEUSE.

No 8.

Andante con moto. (♩ = 76.)

p con passione.

Gulnare.

Piano.

Sleep well, Belov'd, all is hushed and still;
 Sleep well, Belov'd soon will break the dawn,

The bulbul's song-a-lone dis-
 Day brings its waking cares, its

Fl. Fag.

Viola.

turbs the right.
 pain and loss.

Slowly the moon now ris-es o'er the hill—
 The magic cir-cle love round thee hath drawn

And I watch o'er the sleep till morn-ing light!—
 Not dark winged Az-ra-el him self could cross.

sleep
 sleep

Imitando la voce.

sleep
 sleep

Be - lov - ed!
 Be - lov - ed!

*sempre p**rall.*

Poco piu tranquillo.

pp con passione.

D
Dream not of war, nor of the bat - tle - call,
Stir not Be - lov - ed, winds are breath - ing — low,

ppp

Here all is peace where strife can never be, Nor harm can come to thee
And seem the dirge of some de - parting bliss. So light it shall not wake,

p

But if thou dreamst at all, Dream of the An - gels' blest, or dream of
Not wake thee on thy brow, I seal love's co - ve - nant, with love's first

mf *pp*

Poco piu animato.

rit. E
me, or dream of me! 1-2. Sleep — on, sleep —
kiss, with love's first kiss.

pp rit. E *ppp*

Lo stesso tempo.

on, sleep on, Be-lov-ed sleep

ppp

ppp *pp*

1.

on!

pp marcato. *rit.*

Nº 9. DUET.

Recit. Crusader.

con

2.

on!

I wake and find thee watching O Gul-

ppp *mf* *p*

Moderato.

Gulnare.

Agitato. (♩ = 100)
con amore.

amore.

And I to

nare, I owe my life to thee!

Moderato.

Agitato. (♩ = 100)

p

f
thee my hope of heav - en; Thou hast taught me all the wondrous sto - ry

f

p
of the cross, And I Reach forth the tendrils of my soul, and cling as

p

f poco trutt. *rit.* **L Andante con moto.** (♩ = 69)
doth the trembling vine - for its sup - port.

p appass.
Oh! that the pow'r to - me were giv'n To

Andante con moto.
f poco trutt. *rit.* *pp* Fl. Cl. Fag. Horn.
Cel.

And I to thee my hope of heaven,
tell thee half my gra - titude, Or draw a blessing down from

pp Viol. Trombons.

to thee my hope of heav'n,
heav - en on thee. a bless-ing

p *cresc.*

And I to thee, to thee to thee my hope of
down on thee, on thee, so gen-tle and so

f *ff* *pp* *pp* *e rinfz* *ff*

heav'n and I to thee my hope of heaven, my hope of heav -
good, so gentle and so

pp

M *Poco piu agitato.* *mf* *con anima.*
en: Bless - ed am I, be - yond all words to
good! Oh! that the

mf *mf*

M

tell in serv-ing thee, to All-ah give the
pow'r to me were giv-en To tell thee

accel.
praise If my poor skill in heal-ing made thee
half my grat-i - tude, or draw a bless-ing down from

accel.

p calando. *pp rit.*
well Long life be thine and love, and hap - py
heav'n, On thee so gen-tle and so good, and so

f *p calando* *rit.*

N Tempo I. Andante con moto. (♩ = 69)

days.
good. Or draw a

Tempo I. Andante con moto. (♩ = 69)

ppp *Horns.*

N Cel.

cresc. *ff*

Long life be thine and love, and hap - py days. _____

cresc. *ff*

blessing down from heaven on thee, _____

cresc. *ff* *pp*

pp *p* *rit.*

Long life be thine and hap-py days. Long life be thine and hap - py

rit.

So gen-tle and _____ so good and so

pp *pp*

Molto lento. *pp* *molto rall.* *ppp* *morendo.*

days Long life be thine and hap-py days. _____

pp *ppp* *morendo.*

good so gentle and so good, so gentle and so good. _____

Molto lento. *ppp* *Fl.* *string.* *Clar.* *molto rall.* *morendo.*

ppp *Horn.*

TRIO.

Nº 10.

Allegro.

Gulnare.

Selin.

Piano.

Not

Ho! mis-cre-ant, die a thou-sand deaths in one.

Allegro. (♩ = 116.)

he but I, Ah! Brass.

ff Tutti.

Selin.

O Andante. (♩ = 66.)

con dolore.

Cel. Allah! what have I done!

con forza. Fag. Cel. Bass. *pp* Cl. *pp*

Slain thee Gul-nare the white rose of our tribe Speak

pp *f* *p*

Speak Gul-nare but one word and say I am for-giv-en!

pp

Crusader.

Allegro agitato. (♩ = 120.)
con dolore.

Speak o speak Gulnare! speak Gul - nare!

p Horn.

Cl.

Fag. Cel.

speak o speak Gulnare! speak!

Fl. Ob.

p Cor.

Cel. Fag.

P
parlando. ppp Andante

Gulnare speak!

dimin *rall*

ppp Brass.

pp Cel. Ob.

Cel. Bass.

pp

Andante come prima.

Gulnare.

Andante. (♩ = 76.)

delirando

Is it thy voice I hear, Be - lov - ed

string.
ppp

in my dreams, Or Is-ra - fel's who sings By A-den's shin-ing streams!

f *p* Cl. Fag.

f delirando. *sempre.* *pp*

Is - ra fel's who sings By A - den's shin-ing

Cl. *f* Fag. *ppp*

Crusader. Più agitato.

f con disperazione.

streams! Ah! would that the cruel sword had stri - cken me instead!

f

would that the cru-el sword had stricken me in - stead?—

Q Poco meno.
più dolce.

Thou who hast saved my life, can I be-hold thee dead?—

ppp dolce.

Gulnare.

con delirio.

cresc.

Or Is-ra-fel's who sings By Aden's shin-ing

pp Thou who hast saved my life Can I behold thee dead?—

pp cresc.

R *slargando.*

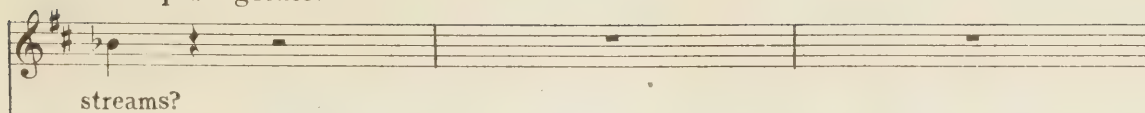
streams? By Aden's shin-ing streams shin - ing

Can I be-hold thee dead? Can I be-hold thee

slargando. rit. poco.

ff p ppp

Poco più agitato.



dead.

Con disperazione.

Selin.

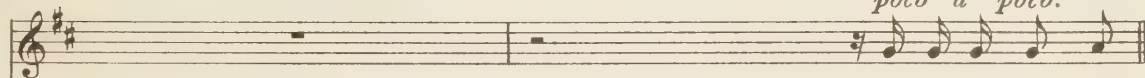


Ac - cur - sed be this hand That dealt the fa - tal

Poco più agitato.

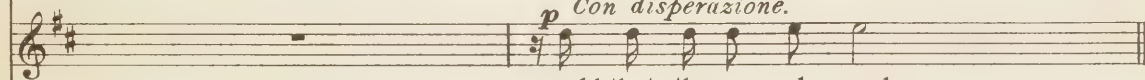


poco a poco.

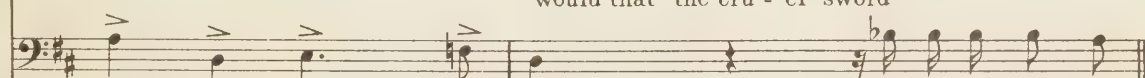


Or Is-ra-fel's who

p Con disperazione.

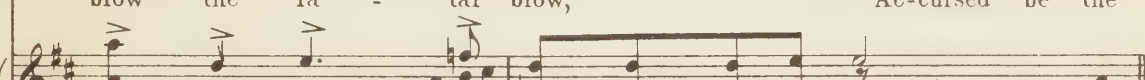


would that the cru - el sword



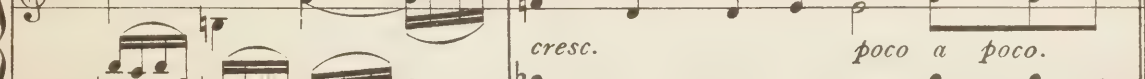
blow the fa - tal blow,

Ac-cursed be the

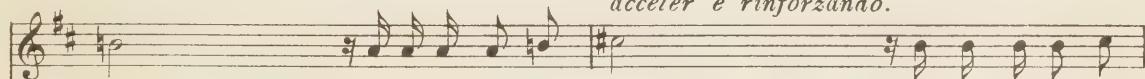


cresc.

poco a poco.



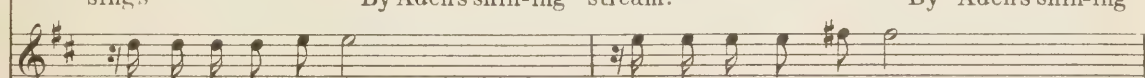
acceler e rinforzando.



sings

By Aden's shin-ing stream?

By Aden's shin-ing



had stricken me in-stead!

Thou who hast saved my life

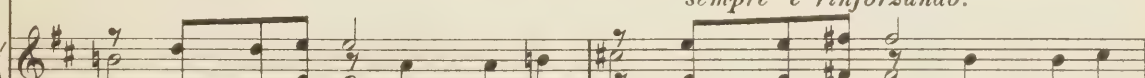


sword

that laid my darling low!

that laid my darling

sempre e rinforzando.



ff streams? *pp* *rit.* By Aden's shin - ing

ff Can I behold thee dead, can I be-hold be - hold thee *p* *rit.*

ff low! *slargando.* that laid my dar-ling my dar - ling *p* *rit.*

ff *rit.*

Sostenuto. *pp* *morento.* *f*

streams? Se - lin fare-well Why weep? Ah!

dead?

low!

Sostenuto. (♩ = 66.) *Fl.* *Ob.* *Fag.* *Viol.* *ppp* *f*

ppp *Cel.*

p *pp* *Poco più agitato.*

— the An-gels call Gul-nare *con delirio.* *f*

Thou who hast saved my life, can I be - hold thee *f*

Ac - cursed be the sword that laid my darling *f*

Poco più agitato.

p *pp* *f*

Fag.

*senza rigore di tempo.**pp*

Thou know'st

where I would sleep

A -

dead?

low!

Ob.
Cl.

Viol.

Fag.

*ppp**sempre con la voce senza rigore.**ppp*

Cello.

mid

the lil - ies fair,

Ah! _____

A - mid the lil - ies

dimin. sempre con voce fioca sino alla morte.

fair

A-mid the lil-ies fair

'A - mid

the lil - ies

*string.**ppp dimin. sempre.**senza rigore morendo.**purlando.***Selin.**

fair

Christ-ian go free, her life hath purchased thine.

*pppp**ppp**Attacca.*

CHORUS.

Nº 11.

S

Sostenuto.

pp stto voce.

Soprano.

Too pure for earth, its

Ato.

too pure for earth, its

pp stto voce.

Tenor.

Too pure for earth, too pure for earth, its

Bass.

Piano.

Sostenuto. ($\text{♩} = 72$.)

Cl.

*p**p*

S

sor-row can-not wake thee!

thy sis - ter an - gels

can-not wake thee!

sor-row can-not wake thee! can-not wake thee!

on their white wings take thee!

thy sis - ter an - gels on their white wings

on their white wings take thee! on their white wings

take thee!

take thee!

Fl.

Horn.
Fag.

Brass. *ff* *p* *pp*

ppp take thee
ppp Thy sister an - gels on their white
ppp Horn. Fl. 7Ob. Cl.
ppp Horn. Cel.

ppp take thee!
ppp wings
ppp string.
ppp

morendo. *rall.* Horn.

FINALE.

Crusader's Triumphal March.

No 12.

Piano.

The first system of piano accompaniment is in B-flat major, 12/8 time. It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes. The piece begins with a piano (*p*) dynamic.

The second system continues the piano accompaniment. It includes a melodic line in the right hand and a bass line with chords. The dynamics range from piano (*p*) to mezzo-forte (*mf*).

The third system of piano accompaniment shows a continuation of the melodic and harmonic themes. The right hand has a more active melody, while the left hand provides harmonic support with chords. The dynamic is marked *pp* (pianissimo).

The fourth system of piano accompaniment features a melodic line in the right hand and a bass line with chords. The dynamics range from piano (*p*) to mezzo-forte (*mf*).

The fifth system of piano accompaniment includes a melodic line in the right hand and a bass line with chords. The dynamic is marked *p* (piano). The word "Trombe:" is written above the staff, indicating a trumpet part.

The sixth system of piano accompaniment features a melodic line in the right hand and a bass line with chords. The dynamics range from piano (*p*) to forte (*f*).

De - us vult! Behold the cross vic - to - ri - ous — The Crescent sinks, de -

De - us vult! Behold the cross vic - to - ri - ous — The Crescent sinks, de -

ff ad lib. *string.* *Banda.* *ff Orch.*

feated in the dust — On to Je - ru - salem the Cit - y Glo - rious —

feated in the dust — On to Je - ru - salem the Cit - y Glo - rious —

string. *Banda.* *ff Orch. p* *strings* *Banda.* *ff Orch.*

The crown of all our hopes of all our trust! —

The crown of all our hopes of all our trust! —

On to Je - ru - salem! The

p
The City Glo - ri - ous.
p
The crown of all — our hopes,
Cit - y Glo-ri-ous.
Trombe.

p
of all our trust!
p
On to Je - ru - sa -
of all — our trust! On to — Je - ru - sa -
On to — Je - ru - sa -
Wind.
Trombe.

The Cit - y, the Cit-y Glo - rious.
lem! —
lem! — The Cit - y, the Cit-y Glo - rious. The
lem! —
Banda.
Horns. *p*

p
De-us vult! De-us vult!

crown of all our hopes, of all our trust

p
L.H.

The crown of all our hopes, of all our trust.

p
The crown of all our hopes of all our trust.

p *cresc.*

ff Tutti.
trust. On to Je-ru-sa-lem! Sad Cal-v'ry o-ver us!

ff Tutti.
trust. On to Je-ru-sa-lem! Sad Cal-v'ry o-ver us!

ff Banda Orch.
Trombe.

Frowns dark and dread, look not behind, press on! ——— The sacred tomb for which we
 Frowns dark and dread, look not behind, press on! ——— The sacred tomb for which we
 Trombe.

The image shows a page from a musical score for 'The Battle Hymn of the Republic'. It features four staves. The top two staves are vocal parts (Soprano and Alto/Contralto), and the bottom two are instrumental parts (Trombone and Strings). The music is in 2/4 time, with a key signature of one flat (B-flat). The lyrics 'fought be - fore us' and 'There shall our thanks a -' are written below the vocal staves. The instrumental parts include dynamic markings like 'f' (forte) and 'ff' (fortissimo), and articulation like 'acc.' (accents). The Trombone part is labeled 'Trombe.' and the Strings part is labeled 'Banda. f strings.'.

ff Tutti. *Poco più animato.*

rise for vict'-ry won. —

mf On to Je - ru - sa -

ff Tutti.

rise for vict'-ry won. —

mf On to Je - ru - sa -

lu melodia bene accentuata.

ff *trem.*

mf

10042

lem Sad Cal - ry

lem Sad Cal - ry

Bands.

o'er us, Frowns dark and

o'er us, Frowns dark and

dread look not be - hind press

dread look not be - hind press

pp

The sa - cred tomb for which _____ we

on. *pp*

The sa - cred tomb for which _____ we

on. *pp*

fought _____ be - fore us, There shall our

fought _____ be - fore us, There shall our

riten. assai. ff

thanks _____ a-rise For vict' - ry won, for vic - ry

riten. assai. ff

thanks _____ a-rise For vict' - ry won, for vic - ry

ff rit.

E a tempo.

Musical score for the first system. It includes four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked *E a tempo.*. The vocal parts have lyrics "won." above them. The piano accompaniment begins with a forte (*ff*) and piano (*p*) dynamic, followed by a right-hand (*R.H.*) section.

Musical score for the second system. It includes four staves: two vocal staves and two piano staves. The key signature remains three flats. The vocal parts have lyrics "no hand can stay us" and "On to Je - ru - sa - lem, — no hand can stay us". The piano accompaniment continues with a piano (*p*) dynamic.

Musical score for the third system. It includes four staves: two vocal staves and two piano staves. The key signature remains three flats. The vocal parts have lyrics "A might-ier arm than ours hath won the day," and "hath won the day,". The piano accompaniment continues with a piano (*p*) dynamic. The system concludes with the instruction "Winds." above the piano staff.

Who fain would slay us would slay —

fire of foes

p And quench'd the fire — of foes Who fain would slay us would slay —

p of

p

us.

The

us.

The

Strings. *p*

p

cresc.

gates are down — Pass through the sa-cred way!

gates are down — Pass through the sa-cred way!

cresc. *f*

Marziale.

God - fray is King who safe - ly from dis -

God - fray is King who safe - ly from dis -

Marziale.

ast - er hath led us on - ward to this

ast - er hath led us on - ward to this

grand re - sult!

grand re - sult!

***fff* Tutti.**

Broth - ers in arms bow

fff

Broth - ers in arms bow

fff

fff Orch. e Banda.

down be - fore the Mas - ter whose

down be - fore the Mas - ter whose

sep - ul-chre we res - cue, De-us vult! De-us vult! De-us

fff *rit.e stent.*

sep - ul-chre we res - cue, De-us vult! De-us vult! De-us

fff *rit.e stent.*

fff *rit.e stent.*

vult! Broth - ers in arms, Broth - ers in arms, Broth -

vult! Broth - ers in arms, Broth -

vult! Broth - ers in arms, Broth -

a tempo. sempre f.

bow down be-fore the Mas - ter, the Mas -

ers in arms,

in arms, bow down be-fore the Mas - ter, the Mas -

ers in arms,

ter. Broth - ers in arms, Broth - ers in arms, Broth -

Broth - ers in arms, Broth -

ter. Broth - ers in arms, Broth -

Broth -

bowdown be-fore the Mas - ter, the Mas -

ers in arms,

in arms, bowdown be-fore the Mas - ter, the Mas -

- ers in arms,

ter.

Whose sep - ul - chre we res -

ter.

Whose sep - ul - chre we res -

Whose sep - ul - chre, whose sep - ul - chre we res -

ff Banda Orch

cue,

Whose sep - ul - chre we res -

cue,

Whose sep - ul - chre we res -

cue, Whose sep - ul - chre, whose sep - ul - chre we res -

Banda.

Winds.

ff Banda Orch

cue. De - us vult! De - us

cue. De - us vult! De - us

Trombe.
sempre ff
Orch.
fff Tutti.

vult! De - us

vult! De - us

tutta forza.
fff
fff

M
1533
A9G8

Auria, Francesco Mariano d'
[Gulnare. Piano-vocal
score. English]
Gulnare

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